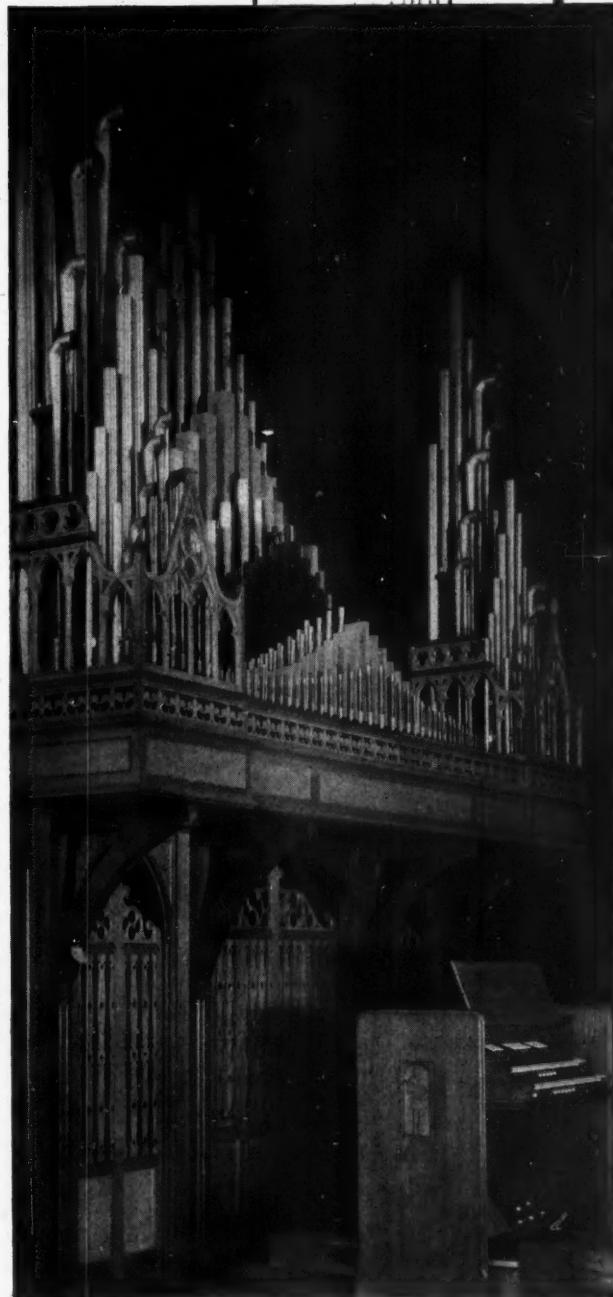


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The sun that lights its shining folds
The cross on which the Saviour died."*

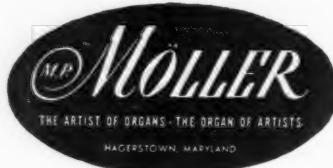


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*A—Bach, ar.G.W.Kemmer: "*Be calm and peaceful,*" Cm, 6p. md. (Gray, 16¢). A slow-moving song of calm and trust, with enough musical beauty to make it interesting; too bad composers no longer know how to write melodically this way. What a contrast to the block-harmony stuff that came after Bach died.

A2—William BAINES: "*God's Loving Care,*" Ef, 5p. e. (Ditson-Presser, 15¢). Tuneful and rhythmic, everything aimed to make an appeal to the congregation as well as the choir. Fact is, it will be too genuinely tuneful & rhythmic for the high-brows. Your congregation will certainly approve.

AS—A. W. BINDER: "*Four Sabbath Responses,*" 6p. md. (Bloch, 40¢). Strictly for the Jewish service and fine for the purpose.

AO—Arthur Scott BROOK: "*Laudate Dominum,*" 75p. e. (Winchester, \$1.25). A praise cantata kept simple and genuinely melodious throughout; opens with harvest-time theme but then passes on to all the other things humanity receives for which a song of thanksgiving is in order. There doesn't seem to be any padding anywhere; Mr. Brook's gift of melody refuses to be exhausted. Here then is music for the average choir and average congregation, music the choristers and soloists will enjoy learning. Not a measure of purposeful ugliness in it anywhere.

A—Noble CAIN: "*Lord is my Shepherd,*" Cm, 6p. u. me. (Flammer, 16¢). Psalm 23. A suitable melody with block harmony under it, especially for choirs doing unaccompanied work.

*A, *AW—11th Century, ar.B.Levenson: "*Come Holy Spirit,*" 10p. u. me. (Gray, 18¢). Molded into the Russian style. English and Latin texts, smooth, agreeable music in solemn mood.

A—Robert ELMORE: "*All ye servants of the Lord,*" 7p. me. (Galaxy, 18¢). Psalm text. Opens with accompaniment and voices answering each other in brief phrases, the voices singing in two sets of consecutive fifths in contrary motion, and not so bald-sounding as fifths generally sound; then the second page opens with hard-sounding music but goes on with measures of classic beauty. And so on, making possibly a hard anthem in spots but giving enough additional pages of real musical eloquence to recommend it to every expert choir.

AM—Douglas W. GALLEZ: "*Our strength is in the Lord,*" 10p. md. (Schirmer, 16¢). Bible text. Mr. Gallez is of West Point Military Academy 1944 class and dedicates his anthem to the inimitable Frederick C. Mayer of Cadet Chapel. If you have a grand body of men and want to make your congregation's hair stand on end, here you are. It might be worth a trip to West Point just to hear Mr. Mayer's choir sing it. Packs some real climaxes in the right places; altogether a fine anthem for a men's choir.

*AM—A.R.Gaul, ar.J.Holler: "*Look down O Lord,*" Gm,

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7p. me. (Gray, 16¢). E.Oxford text. Agreeable music, conservative range for tenors; much to recommend it.

AW3—Bruno HUHN: "*We Fight for Peace,*" Ef, 6p. e. (Schirmer, 12¢). H.W.Baker text. A smooth-flowing anthem for manless choirs with a text expressing humanity's plea for permanent peace.

A—Dr. J. Christopher MARKS: "*My God how wonderful Thou art,*" C, 7p. e. (Presser, 12¢). F.W.Faber text. Smooth, easy, fluent music for the average choir and congregation, by the grand old man of the church who in his earlier and healthier days produced so much beautiful and practical church music for the needs of an average humanity.

A8—Frances McCOLLIN: "*How living are the dead,*" Ef, 17p. o. harp. md. (Ditson-Presser, 25¢). F.E.Coates text. The harp is as essential as the organ. Suitable for a memorial service or for All Saints, though the text does not become too specific. Very large ambitions back of this composition and the results measure up; a mood-painting sometimes, generally in modernistic trend, but sane and musical always.

*AW3—Carl F. Mueller: "*Now thank we all our God,*" G, 9p. me. (Schirmer, 16¢). The old wellknown theme used by Mr. Mueller for mixed voices and now arranged for manless choirs. First half uses the old tune, the second goes in for lively contrapuntal work on new themes.

*AM—Dr. T. Tertius Noble, ar.C.Page: "*Fierce was the wild billow,*" Bm, 4p. u. md. (Ditson-Presser, 15¢). The grand old storm anthem in a version for men, lending itself fairly well for that purpose.

A—Dr. T. Tertius NOBLE: "*We love the place O God,*" Ef, 10p. t. me. (Gray, 18¢). W.Bullock text. A well-written, scholarly, smooth anthem, with almost two pages of amen, for any service on the church itself, dedication of a new building or anniversary of an old. For such use, the lengthy amens fit well enough.

A7—Newton H. PASHLEY: "*O Lord support us,*" Gf, 4p. u. me. (Gray, 15¢). The famous Cardinal Newman prayer, as beautiful a one as ever written in modern times. For expressive singing, free rhythm to fit the text, all chords filled up with notes and all in harmonic not contrapuntal style. Highly effective; the kind of a thing your choir can work on a long time and often repeat without tiring of it.

*AW3—ar. R. Deane Shure: "*Fifteen Classic Anthems and Responses,*" 19p. me. (Ditson-Presser, price not named). From many varied sources and for a great variety of occasions in the service; an excellent set for women's choirs.

A—Robert M. TAYLOR: "*Psalm 122,*" E, 11p. s. me. (Schirmer, 20¢). In 9-8 rhythm with the old familiar and all too easy to write repeated-chords as a device to provide animation. The middle section grows slightly more complicated.

A—"Graduals for Church Year," 103p. (Concordia, \$1.25). In addition to the Graduals are Sentences for the Seasons and Sequence Hymns, all for the Lutheran liturgy, with a lengthy preface. Lutheran organists should examine a copy.

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Organ Music

BACH: *We All Believe in One God*, Dm, 3p. md. (Gray, 50¢). Why review music like this, that everybody should already know? For Miss Soosie, who possibly is a bit leery of Bach. This is not easy, nor exactly difficult, but it is good; costs only 50¢ and worth a try, isn't it? Don't stamp on it like a peal of Diapason thunder; take it gently and appealingly and see if your congregation doesn't like it.

Richard Keys BIGGS: *American Hymn*, Bf, 3p. e. (Delkas, 40¢). "Air for Trumpet or Tuba," says the score, and for that purpose it is a good, simple, rhythmic melody piece on the strong order.

*Max Bruch, ar.H.Reimann: *Kol Nidrei*, 11p. d. (Gray, 75¢). The old Hebrew melody, for that rare occasion when the plight or history of the Jewish people is the subject. Takes a bit of a dramatist to do it right.

Henry COWELL: *Processional*, 3p. me. (Gray, 60¢). In the Contemporary Series, but not so bad after all. The theme doesn't particularly say anything much, but a processional is not a voice of its own but an accompaniment to something else more important. You'll probably consider it more along the contemporary French school of writing than you'd expect from its present association. And you'll probably like it, Dr. Pedalthumper. Miss Soosie? She may possibly like it too.

Ar. Dr. Clarence Dickinson: *Ninety Interludes*, 60p. (Gray, \$2.50). "For use in the church service . . . The organ interlude is an instrumental response which, upon occasion, can fill the same place as the choral response, and may be substituted for it. It also has, however, its own unique value; it can produce a sense of greater continuity in a service." Thirty-seven composers, and some traditional bits, from two to sixteen measures each, appropriate church bits for organists not interested in or capable of improvising their own crack-filers, all genuine three-staff organ music.

*Farnaby, ar.H.McAmis: *A Toye*, Am, 4p. me. (Gray, 75¢). Simple, quaint and in olden style (which Farnaby couldn't help because he was born in those days). A living composer couldn't get anything like this either published or used, but some seem to like such things, witness the frequent use of Farnaby's *Dream*.

Dr. Harvey B. GAUL: *Easter Procession of the Moravian Brethren*, 8p. md. (Gray, 75¢). Sounds as though Dr. Gaul was improvising one day, liked it, kept at the same idea, and finally wrote it down. Remember that he doesn't care a hoot for what this review says (or you think); approach it from that viewpoint, try to enjoy yourself doing things you never thought you'd dare do in public, and both you and your hearers will have a grand time. All this stuff is sane and musical, though, as warned, quite snippy about all the rules of what a sedate organ composition should do & say. Dr. Diggle likes this piece and so does this reviewer.

Karg-Elert Album, ed. Dr. Robert Leech Bedell, 53p. 19 compositions (Edward B. Marks, \$1.50). Much of it is abbreviated to two-staff version wherever the pedal part is not too active, and though lots of the music looks difficult it really is fairly easy. Karg-Elert had music in his heart, technic in his hand; he forgot all about you & me and just put those things together with never a thought as to how scared we'd be when we took a first look. Remember the day when American organists all thought Karg-Elert was a great composer? We were a lot more correct in our notions then than we are now; we are afraid to admit it. What do we want from music? A message that reaches our hearts and says something we can feel. This reviewer says here is much more than your money's worth in just that kind of music. Forget your Diapasons and mixtures; use your strings and woodwinds to paint beautiful tone-pictures. Who ever learned Bach's lesson better than Karg-Elert shows he did in the *Ab Jesu Christ With us Abide* in this collection?

Looks difficult, but remember it's music, not noise; then it's easy. And so very lovely. If a reviewer went carefully through nineteen pieces as high in quality as those in this collection it would ruin his ability to do any further reviewing for that day, for the expectations would be all too high. Miss Soosie need not fear this album; she'll be able to learn it all.

Lent and Communion Folio, ed. Norman Hennefield, 16p. 5 pieces, 3 composers (Liturgical Music Press, \$1.50). Krebs' *Jesus Mine* looks like an allegro movement in toccata style, but its title says it's a prayer; play it that way and you'll have real music. His *Oh God Who Lookest Down* is on the same order, but shorter, and his *O Lord Hear My Suffering* is the best of the three, which is high praise. Kauffman's *Farewell Henceforth Forever*, good for your last service when you've been fired, but it would be fine for a funeral service, or under some other title, for any solemn service. These old composers were so busy thinking about the contrapuntal aspects of their work that they never had time to invent atrocities in harmony, hence modern music had no chance in their day. Walther's *O God and Lord* is splendid counterpoint with each voice saying something musical and worth listening to.

Cyrus S. MALLARD: *Yuletide March*, A, 3p. me. (Presser, 50¢). A real march tune treated simply and effectively, for younger organists still in the habit of using loud postludes. It's all real music, no pretense.

Jean PASQUET: *Patapan*, Gm, 4p. me. (Sprague-Coleman, 50¢). Fine economy of thematic materials, music for your Christmas carol service or your recital at Christmas time. Sprightly, rhythmic, colorful, spicy; lots of chance for excellent registration effects. A real artist can do a lot with this.

Richard PURVIS: *Carol Prelude on Greensleeves*, Em, 5p. me. (Sprague-Coleman, 60¢). Its minor key makes it somewhat on the hard side and the repeated E in the pedal clashes with all sorts of chords over it, even including its next-door neighbors D and F-natural. The effect depends mostly upon the registration; variety in color can do wonders in the treatment of discords that would otherwise be painfully prominent.

Dr. R. Huntington WOODMAN: *Postlude in F*, 5p. e. (Schirmer, 50¢). Attractive music of the postlude or march type, for any service where such is needed; real music, not pretense.

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Some New Organ Pieces for You

Reviews by ROLAND DIGGLE, *Mus.Doc.*

If you are looking for something different and rather unique I recommend Frederic GROTON'S *The Kaleidoscopic Hymnal* (Bos.Mus.Co.) a composition made up of 60 hymn-motifs ranging from "Old Hundred" to "Beulah Land." It contains only 150 bars, hence each theme is from two to three bars long. As a matter of fact, the first three bars use bits of "Old Hundred," "Coronation," and "Ware." The work is most ingenious in its smooth-running continuity and the listener will have difficulty in knowing where one theme ends and another begins. It is easy and practical, especially as with a little thought it can be used for short or long interludes or as a full-length prelude. By all means see this number; it is different and I believe you will find it useful.

A splendid service prelude or recital number is Dr. T. Tertius NOBLE'S *Legende* (Galaxy) one of the best organ pieces Dr. Noble has given. It is richly orchestral in character and needs a good instrument; at the same time it is not difficult from a technical standpoint. I have played it several times and it has made a distinct appeal to the average listener—and heaven knows they deserve some consideration. I have heard two visiting recitalists during the past few months and there was not a single number that had this sort of appeal nor was the American composer represented. May I say that the Bingham Roulade is a far more enjoyable number than the everlasting Vierne Scherzetto which so many organists inflict on us.

Delightful is the *Bell Prelude* of Powell WEAVER (Galaxy). This fine melody with the bell-like accompaniment cannot fail to become popular. It is easy, effective, and

charming. Too bad the composer is an American.

Our old friend Dr. Leo SOWERBY comes forth with *Prelude on the King's Majesty* (Gray) sixteen pages based on Graham George's new tune in the 1940 Episcopal hymn-book. It demands a first-rate performer and a good instrument; even so it is difficult music for the average listener. Both in its rhythm and harmonic texture it is typically Sowerby. I find parts of it very effective while other parts seem quite out of the picture—as a matter of fact I make three cuts and bring it down to 12 pages. There is no reason why the number cannot be played all the year round even if the tune is set to a Palm Sunday hymn.

Then we have a *Fantasia on a Theme* by Kenneth WALTON (Broadcast). Mr. Walton has taken Gottschalk's Last Hope and made an effective six-page number out of it that will appeal to a lot of people. Mr. Gottschalk may squirm a bit in his grave but this *Fantasia* does his theme proud, and if you do not mind playing in five sharps look this up. I remember another *Fantasia* on this theme by Saul, published by Ditson some years ago. For a time it was very popular; does anybody play it today?

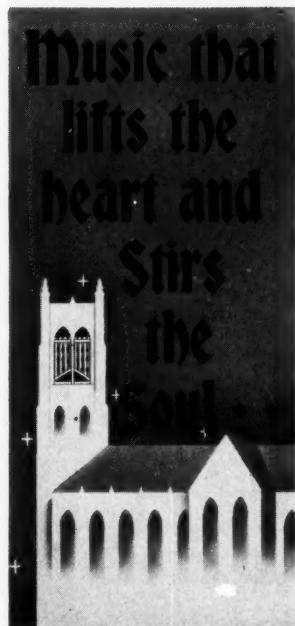
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Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas.

P—Palm Sunday.

E—Easter.

S—Special.

G—Good Friday.

T—Thanksgiving.

L—Lent.

After Title:

c. q. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitalist: *—Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: **—Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**—Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's voices.

o—Organ. 3p.—3 pages, etc.

p—Piano. 3-p.—3-part, etc.

Hyphenating denotes duets, etc.

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APRIL 1945

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St. Paul's Cathedral Choir - May 14, 1944

Dewitt C. GARRETSON'S CHOIR
of St. Paul's Cathedral, Buffalo, N.Y., where Mr. Garretson has been organist since 1918; organ is a 4m Hope-Jones installed in 1908 and there are five rehearsals each week. Mr. Garretson, extreme right in photo, is also director of music in Buffalo Seminary.

THE AMERICAN ORGANIST

April, 1945

In Europe--with Little Grains of Salt

By CHARLES W. McMANIS

America's youngest organbuilder gone to war to study organs

WITHOUT endangering any finer censorabilities I can tell you that I'm east of Paris, but not how much. Our town has a cathedral, not particularly famous, several large Catholic churches, and one or two small Reformed (Protestant) churches. The largest church, dating back to 1500 in part, has what looks like a huge gallery organ in fair shape and a fairly large chancel organ highly defunct. When I turned on the power, after having snooped around to see if I could find anyone who might object, three or four notes on the upper manual ciphered but otherwise the manuals were dead to the world. I could see pipes of the Pedal Bourdon up in the clerestory with gags in their mouths, and concluded the organ was suffering from a bad case of rebuilding. Why did I study German and Spanish in school? I must learn another ten words of French.

I did one job of revoicing & tuning on a little organ in the Reformed Church. Its pipework has seen a bit of mutilation and amateur pipe-replacements in spots but it has good tone and ensemble, thanks to one John Abbey of Paris who built it nobody knows when. The Pedal has nothing but a 20-note manual coupler. The single 61-note manual has an 8' Salicional tending toward Principal tone, but stringy, badly mutilated but usable now, 41 metal pipes; the 8' Bourdon has 61 wood pipes, moderate scale, $\frac{1}{4}$ cut-up. And it has as its third and last voice a 4' Prestant of 5 stopped-wood pipes and 56 metal, (rather large scale compared to common American practise, about $\frac{1}{4}$ cut-up, and quite assertive just as I've always thought it should be. No casework, but it's in a box with an open front, no shutters. If the people can dig up some wood, I may cook up a set of shutters for them, since they complain of the inexpressiveness.

As to English organs, generalizations are enough for the present. Of the English-style ensemble I would say that full-organ sans Tubas is avowedly 8' but sonorous and pleasant on the ear. The mixture-work does nothing to create a feeling of spread-out, all-inclusive resonance with the scintillating vitality that I like; the English do not like it my way, evidently. And I am distinctly not sympathetic with these high-pressure Americans whose chief desire in life is to send missionaries to reform England. I see no reason for regimentation of tastes in ensembles, even though I would prefer a 4' Octave of considerably larger scale and power. In order to have the proper proportion of 4' tone to support the English fifteenth and mixtures, 8' Diapason tone must be drawn. English Diapasons con-

Supplemented by the comments of staff sergeant Edwin D. Northrup who reports what Marcel Dupre said and his own eyes saw in various French cathedrals, along with what Mr. McManis pried into of his own volition with or without official permission.

tain almost as strong an octave partial as the fundamental. The whole Diapason chorus is based on that consideration. Hence the fifteenth and even the twelfth are much more assertive than the 4' Principal. The 4' flute is usually a not particularly fulltoned gadget and has nothing constructive to add to the ensemble.



NEW TO YOU TOO?
The Author found in the
Church of St. Ouen, Rouen, France,
a type of reed with supplementary false-block
for added body-support.

My preference in an ensemble build-up is to begin with strings, adding, as necessary to produce the desired resonance, 8' flutes, 4' strings, Principals or small-scale flutes, then a stronger Diapason 4' tone, the 15th, maybe the 12th, and then, not before, the 8' Diapason, unless a thicker color is desired. According to my ears, with the English ensemble the 8' Diapason is needed for its 4' content before its like amount of fundamental is needed. This should in no way offend English builders or organists, since I'm merely expressing personal preferences and not condemning any particular type of ensemble. I found dependence upon the 8' Diapason for 4' reinforcement both in older and more recent ensembles in England. I can't say I did not like English organs, for when I find any sort of ensemble that has brilliance, without the necessity of 4' couplers and reeds where mixtures and mutations should be used, I am delighted and do not quibble about what de-



ST. OUEN, ROUEN, FRANCE

The Author got into its organ by second-story methods but vows to go back some day under safe conduct to get details of the organ; France sets the pace for the whole world in building churches that are generally impressively beautiful.

partment furnishes the 4' reenforcement.

Being in Rouen one afternoon on business with the chaplain, we wandered into the church of St. Ouen and I was surprised to see the metal pipes still in place, since we had just come from a smaller church in Rouen which had been robbed of every metal pipe in the organ, even to the dummy Positif case on the gallery rail. I suppose the St. Ouen organ was spared lest the populace be irritated beyond endurance. Circumstances were not favorable for anything like a satisfactory examination of the organ but I did what I could and among other things discovered an interesting type of reed-pipe construction of which I had never seen either pictures or description, so I made a rough drawing of it. The boot extends up beyond the actual block, to a false block which supports the body of the pipe in a weak spot and helps offset any unwanted vibration of the resonator itself.

I have never seen an organ so well provided with reservoirs; both Great and Recit chests were divided into three sections each, basses on either end of the diatonically-arranged chests, reservoirs directly under them, and the middle-C-up chest in the middle with its own wind supply. The blower was under the organ and behind the console; unless it was high-speed it seemed to me inadequate for an

organ of some 50 ranks. The housing was 4' diameter and not more than 8" wide; I could find no r.p.m. indication.

One thing the French realize is the necessity of placing Pedal flues for the greatest freedom of speech. Often the Pedal Bourdons and Sub-Basses, as well as Principals and strings, appear in the case, or in such a position that the tone-beam from the mouth has free egress into the nave.

Our hospital will be ready any day now for patients. We used a lot of French civilian help and had a detachment of German war prisoners for work details, with some Negro engineers from home. I was told there was a good organist in the p.o.w. group who could speak fair English, so my information about German organs comes from him and not from personal knowledge. For public consumption and to please the censors I should say that I haughtily cross examined this swine of a p.o.w., wringing from him every valuable bit of organ information I could pry out of him, and then ground him under foot and left him with the other swine. (How'm I doin'?)

Anyway the following report on Silbermann organs in Germany may be partially off, or entirely; but I pass it on for what it's worth, if anything.

Silbermann organs, the ones I came to Europe to see, it seems are all in Saxony where the Russians are doing so nobly at the moment. By order of Der Furor, all priests & pastors were required to catalogue the metal content, quantity and kind, of organs in their churches and submit it to the government. As metal was needed, the files were consulted and organs with the necessary metal were requisitioned. German organbuilders were building their organs with all pipes of wood several years before hostilities began.

Now a curious thing is that by order of Der Furor two of the four Silbermann organs in Dresden were dismantled and stored in the crypts of their respective churches to protect these masterpieces for the master-race. But in dismantling the organs the parts were not labeled, by some horrible mistake, and now there is a serious question as to whether the Silbermanns can be put back together again, since those who took them down have gone the way of other supermen.

The preference of this unmentionable creature was for tracker-action, which he considered synonymous with Silbermann. He had no use for p-neumatic (as he pronounced it) action; he preferred his 'tracktor.' He could recall having played only one Silbermann and, he said, it had no mixture or mutation work, nothing above 4'. Was the rest of his information on a par with that?

By EDWIN D. NORTHRUP

Formerly of Cleveland but now more or less busy in Luxembourg

EVERY week it seemed that I must surely get to Paris, but it was not until the last day of the old year that I did so. I made straight for St. Sulpice that I might hear Dupre. My French was never very good but I finally arrived in the rear gallery where Mrs. Dupre made me welcome, and from then on the conversation was in English. The fact that I was from Cleveland and knew Dr. Albert Riemenschneider even slightly was enough to assure me a warm welcome.

When the St. Sulpice clergy decided to remain in Paris, the Dupres did likewise. They continued to live in their Meudon home with little or no annoyance, though occasionally some German called to say he was organist of such & such a church and could he please play the Cavaillé-Coll in St. Sulpice; naturally, permission was always granted.

Electricity is now a problem, but it was solved by a

rationing plan made to permit its use at the hour of service, though there was no heat and Mr. Dupre wore a heavy overcoat and wristlets. Few American organists can approach the French in general or Dupre in particular when it comes to improvisation.

Mr. Dupre informed me that no organ in France suffered from the requisition of its pipework by the Germans; this seems to have been one thing on which Vichy was firm. So even though in Germany much pipework went into the war machine, none in France suffered. The pure-tin pipes are still safe. In a few smaller parishes the bells were taken, but this was relatively small damage. [Mr. McManis found an organ with all its metal pipes removed, even though at that time he had had time to inspect but so few churches. The question then is still unanswered: Did the Germans take metal pipes? True, pipes are of little value compared to lives, but we'd like more information none the less. Obviously the Germans would be cautious in dealing with such a man as Mr. Dupre, in view of his innumerable friends all over the civilized world.—ED.] During my stay in Paris I looked in at St. Germain des Pres, Notre Dame, St. Augustin, and St. Eustache, Bonnet's old church; and in each case I was told the organs were intact and could be played, but for the electricity problem. The organs in the cathedrals at Orleans, Troyes, Le Mans, Nancy, Cherbourg, and Metz are all either playable or may be made so with a bit of work. In Metz was the only organ I saw with detached console, the organ in two locations, one part high in the triforium, the other in south transept on nave level. Nancy has a Cavaille-Coll of c.1880 which they expect to rebuild.

Referring to Mr. Henry Willis' chorus reeds, it was my good fortune to hear the Salisbury organ he mentioned in December T.A.O. and there is no doubt in my mind that he is correct about his reeds; they definitely blend and are not of the climax type. I believe the Rev. Noel Bonavia-Hunt has commented on this particular Swell division as being an early attempt by Father Willis to build each division with a little different character from every other.

I suppose by now you are gorging yourself on ice-cream from Mr. Goldsworthy's bet. Ordinarily I should be jealous, but this part of wartorn Europe has pretty good ice-cream. Folks speak English generally and the countryside reminds me of my native western New York, even to the snow.



Salaries

By ROWLAND W. DUNHAM

Associate Editor, Church Department

HERE is a good idea in Mr. Paul Friess' suggestion about salary percentages; data in these matters from all parts of the country and various types of churches would indeed give long-suffering church musicians some idea of where they stood. My own guess is that an amazing deviation will be revealed. The Editor is making appeals for such information, to which I add my own request that T.A.O. tabulate the final results of the survey.

The percentage spent on music means little unless we know several things. A project containing many choral groups, such as children's, young people's, and adult choirs, might have a small percentage of expense in an affluent church if nobody was paid except the organist. This scheme is one of the modern music devices to get a great deal of activity at little cost. Ministers love the idea be-

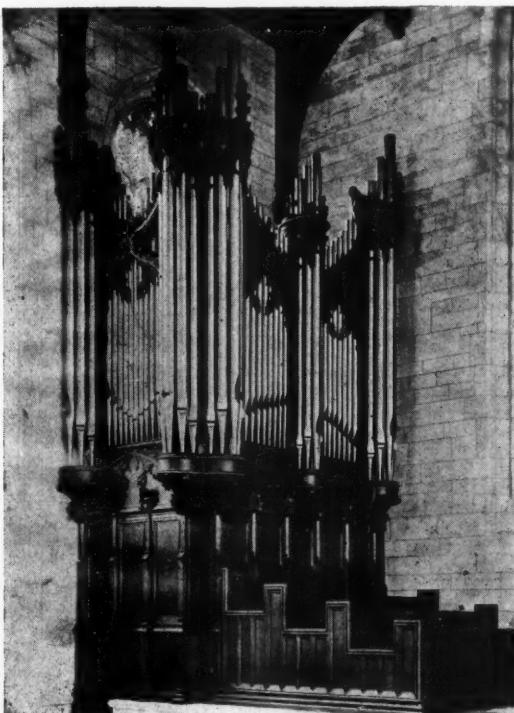
cause it rallies into these groups large numbers of the younger generation that probably would not come to church otherwise. It incidentally makes his own job appear to be particularly successful. Of course this scheme has been extremely popular. The musical results are reputed to be excellent, according to reports that come to me. I have my misgivings on that score in spite of printed programs and the many rehearsals that keep the organist on the jump most of the time. Some of these incumbents have close to a dozen such meetings each week.

Boychoirs, usually in Episcopal churches, may cost more because the boys are paid in most cases. Men singers in normal times come rather high, depending upon the ability of the organist to get the church to pay for really good singers. Some choirs have one or more soloists.

Then there is the paid quartet that is still in vogue; it has some advantage over the practise in Christian Science Churches of having only one solo singer. But the repertoire of music suitable for such an ensemble is distinctly limited. Cost of a quartet depends upon the law of supply & demand and the generosity of the music committee.

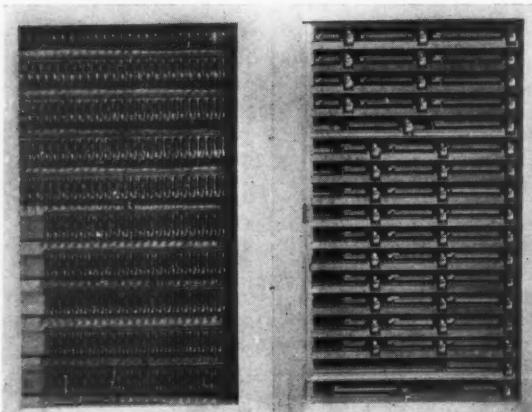
I believe the best choral results come from a mixed choir of adults, preferably paid, and rehearsed competently. This sort of an ensemble, carefully selected and skilfully trained, is capable of singing anything from a Palestrina motet or a Bach cantata to the most difficult modern work. Such a choir is expensive at its best but is worth all it costs. If you don't believe me, drop into St. Bartholomew's Church in New York some day and hear for yourself a fine choir adequately financed. It is possible to do a fine piece of work with partly volunteer singers. There are excellent church choirs where no singer is paid, but they labor under handicaps.

One matter was presented by Mr. Friess. This is the old question of having a choirmaster who is not the organist. With full recognition of the rare cases where such an arrangement works beautifully, I believe it to be bad. There are many reasons for this belief, which cannot be recounted



MAKING THE ORGAN ATTRACTIVE

One side of the divided Kilgen organ in Graham Chapel, Washington University, St. Louis, Mo., showing how important a good case is.



MODERNISM: IN MECHANICS

Wicks Organ Co.'s direct-electric & all-electric action that operates the combons, invaluable mechanical aids to expressive playing.

here. Many churches that follow the conglomerate choir plan engage a minister of music who hires an organist as cheaply as possible and proceeds to build up what he thinks is an ideal situation. When unaccompanied singing is the usual procedure it may be true that an organist who can really play is an expensive luxury. But one can get very tired of unaccompanied music in the average Protestant church.

When I recall some of the happy hours spent with fine groups of singers, I have a tinge of envy for organists who are active in church work. On the other hand such recollections inevitably lead to memories of shaky choirs inadequately supported, of churches teeming with aristocratic snobbery, of ministers who have not always been strictly ethical, and of other headaches peculiar to the job. I feel thankful for the relative independence and security of a university campus.—R.W.D.

Salary Percentages: No. 5

Further answers to a suggestion on December page 304

• North West: "This will be a cute novelty in the class of low-paid organists. The position of the organ [another case of an incompetent architect] makes it desirable to employ a director, who gets the same salary as I do, namely \$15.00 a month. I put as much work on my little organ as many organists do on mightier instruments; the congregation appreciates it but not the church board—at least not enough to raise my salary." Total budget, \$6,500.; missions 4%, clergy 45%, music 8%, which makes about \$2920. for the minister (including parsonage) and \$500. for all music, including \$180. for the organist and another \$180. for the director. It would pay this church to move its console to a position where the organist, admittedly a willing worker, could direct the choir in the normal fashion. It already provides \$1000. a year for repairs & improvements; a few years would be enough to get that organ fixed.

Ohio: Total budget, \$7,500.; missions 20%, clergy 40%, to all music 6%; which makes \$2700. to the minister and \$440. to the organist, with a congregation of about 500, seating capacity of 250, and 360 communicants.

Massachusetts: Total budget, \$9,600.; minister 42%, music 14%, organist 6.5%, which makes \$4,000. to the clergyman and \$624. to the organist. The music budget provides \$100. a year for the contralto soloist, \$110. for the girls of the choir, \$235. for guest soloists, and \$231. for new music, etc. Organ-maintenance is provided by a special endowment left for the purpose. Church membership around 550. "And the general trend is that we are

several years behind the times. . . . We have an energetic music-committee—too energetic for the welfare of the music." This church also lays aside money each year for clergy pension, snow removal, taxes, repairs, etc. "You are in New York where you can have everything, but we still have to struggle with our smaller and less-efficient forces." 'Tain't so, brother, 'tain't so. Many an organist in New York City has a tougher time trying to gain recognition for the music of the services than many an organist in a smaller town. Only a comparatively few churches are the exception. No, we've not forgotten missions; the budget shows no fund for missions.

Connecticut: Total budget, \$12,000.; to missions 14%, clergy 37%, office help 4%, to all music 12%, organist 6.5%, which makes \$4,500. for the minister and \$780. for the organist. For extra music at Christmas & Easter \$40. is provided; soloists get \$3. a Sunday.

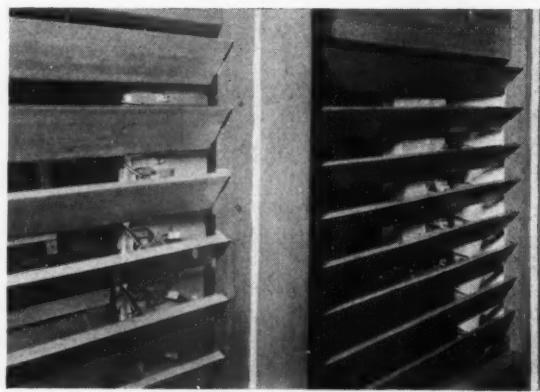
Massachusetts: Total budget, \$43,000.; to missions 18.387%, clergy 22.75%, office 6.556%, and to all music 18.349%—which brings to light another organist quite at home in figuring percentages. Anyway it means \$9,880. for the two clergymen and \$7,924.80 for all music purposes.

Georgia: Total budget, \$72,000.; to missions exactly 50%, clergy 17%, office help 6%, to all music 6%, organist 3%, which figures \$12,000. for the clergymen, \$2,300. for choir & music, and \$2,310. for the organist. The Sunday bulletins cost \$900., and \$450. is appropriated for advertising.

It seems to our way of thinking that so far these salary percentages show primarily the validity of T.A.O.'s contention that Worship is a fundamentally erroneous word and Service the only accurate word for what the church holds on Sundays. Music is not necessary if it is only worship, but if a truly religious and helpful service is to be held on Sundays, then music is much more important than these budgets show as an average. If people merely meet to worship they do not need an organist and choir to help them; but if they meet to hold a religious service, the organist and choir are equally important with any parts performed by the clergy. We then are not necessary evils to be tolerated but extremely helpful instrumentalities. Which is one reason why the word Worship is never used in T.A.O. when a service is meant. Nor does T.A.O. permit its pages to speak of Sacred Music; there is no such thing. It's church music, or religious music.

For direct-comparison's sake, salaries of ministers and organists compare thus in the present set:

\$2,920.	—	\$360.
2,700.	—	440.
4,000.	—	624.
4,450.	—	780.
12,000.	—	2,310.



MODERNISM: FOR EXPRESSION

Wicks Organ Co.'s idea from the good old organbuilding days—complete front of the chamber is opened by shutters from floor to ceiling.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Thoughts on This & That

AGAIN I've heard an organist play the organ the way I think it should be, and believe it or not, it was a professor of music in a college, none other than Mr. Clarence Watters, who, they told me, would be quite scholastic & pedantic about it. He was anything but. For once we weren't thundered to distraction on organ fortissimos, for Mr. Watters used them as sparingly as a good organist uses Vox, Harp, & Chimes. Registration was treated exactly the way a great composer treats his orchestration when writing for orchestra, which is as it should be.

Mr. Watters played from memory so he could use his eyes to manage his registrations rather than watch notes his ears & heart & fingers should know anyway without seeing, so once again the huge St. Bartholomew's Aeolian-Skinner—one of the richest organs in captivity—very humbly did every intricate little thing the player demanded. Nor did he get lost in balance between the three organs in chancel, dome, and west-end.

His Franck Chorale he held to pace without drooling; it gained in coherence considerably, and again the restraint from fortissimos was not only a vast relief to one's ears & heart but it also made the fortissimos just that much more thrilling when they did come. I don't believe Mr. Watters used the full organ at any time; actually so grand was his restraint from fortissimos—a prolonged organ fortissimo is the most deadly boresome thing human ears ever heard—that I wished, twice in the Franck Chorale and once elsewhere, he would go momentarily a bit higher in the dynamic burst and let it shine full-force for a second or two.

There was a lot of pianissimo, which always makes lovely music. The Widor and Vierne Scherzos weren't bombardments of noise but the loveliness of pianissimo liveliness. How could such a player be a professor of music in a college? I never would have thought it possible.

Mr. Watters also understands mixture-work better than most of us. He doesn't use it to rob music of its foundation and scream your ears off, but to gain precision and sparkle; and I suspect that if a mixture goes farther than that in its attempt to resurrect a dead world of organ-design or -playing, he doesn't follow. Hooray for that.

He fooled me completely. I thought he would be pedantic and cold. Instead he was artistic, colorful, warm-hearted—yet perfectly poised all the way and exactly correct. Once again Mr. LaBerge has picked a winner.

Wouldn't it be grand if every American city had a St. Bartholomew's to present music as does New York's St. Bartholomew's?

—t.s.b.—

"I have just been having a long session with" an organ-builder "who admitted that your way of writing a stoplist was magnificent when it came to reading or studying the thing. But he claimed, and I see his point, that in the factory it is more convenient to use" the form which each factory has devised for its own staff. Which is what T.A.O. has always believed. Our manner of printing stoplists is intended for our own pages, though we believe any

organist interested in seriously studying stoplists will find it the best form ever devised. It gives the picture most clearly, in briefest space, and with greatest exactness.

But for organbuilders it is neither intended nor recommended. We have seen the documents that go through several factories when organs are being built. They are neither stoplists nor specifications, but something in between. It is hardly necessary for a builder to prepare a complete specification when a new organ starts through his factory. He has already standardized on and trained his men to certain specifical details; it is not necessary to repeat them. All he needs is the stoplist with additions to fit each particular job; if he were starting from scratch, his first organ would of necessity have to be built from an actual specification in which all details would be precisely defined just as they are in any other specification.

Our trouble in the organ world is merely that we have called something a specification when it was nothing more than a stoplist. And it has, naturally enough, fooled some organists into thinking they too could write organ specifications when every builder in the land knows they couldn't.

When builders furnish us with just such details as they give their workmen, we can easily and with complete accuracy put the thing into our standard form. We don't want the builders to try it; we can do it more quickly. And this form can give the multitude of details few builders would be willing to divulge to any public.

I still think a stoplist, to be worth very much serious study, should give, in addition to the mere list of stop-names and accessories, these data: wind-pressure, scale, mouth-width, cut-up, tapering, if any, and, above all, relative dynamic strength. Almost the first thing a musician must know about a voice before he pulls the stop is its dynamic strength, yet that feature is almost never mentioned. True, we guess at it, and often when trying strange organs our guesses are almost right. If the stop-tongues (or stop-knobs, if we insist on being handicapped) were engraved with dynamic strengths indicated comparatively, from ppp to fff, playing a strange organ would be a lot easier, and studying a stoplist would give a much more accurate picture of the organ.

—t.s.b.—

Ever hear about the United Fruit Company? We'd all be better off today if U.F.C. had been doing its present Central American job several decades earlier. We talk about goodwill between all the Americans, but we generally think of ourselves as the only Americans, the others being Canadians or Mexicans or Cubans. But they're not, they're Americans just as truly as we are. The United Fruit Company is undertaking, on an accelerated scale, to do the necessary scientific and educational work to enable Central and South American countries to grow the products Japan cut off from us. Since these countries have the climate for it, it's a logical undertaking that will ultimately, politicians permitting, make the Americas almost entirely independent of the Old World for everything from rubber for our girdles (not to mention tires) to hemp with which to make rope to hang all traitors, both Japanese and American—and their number is increasing all too rapidly.

So the next time you hear the radio or the newspapers jabber against big business, and see the department of alleged justice in Washington start another suit against an American business firm, jot it down in your memory that there are a great many huge corporations in our land who, like the U.F.C., are doing a whale of a lot more good in the world than all the politicians of the last painful dozen years.

—T.S.B.—

"I have meant for some time to write you and express my appreciation for your editorial on the exclusion of the Bible from the schools in Flushing. What you have said needs to be said over and over again. The danger is greater than most people are willing to admit. An unbiased presentation of facts, such as you gave, may stir some up to a more vigorous application of their Christianity. They'd better apply it before it's too late!" The writer is surrounded by those whose "latitude is not wide," says he, with an exclamation-mark at the end, so we keep his identity to ourselves, though you know him.

I think the Christian church is guilty of gross cowardice. When the Italians thought it was so grand & glorious to go down into Africa and murder defenseless Negroes, not a word of protest came from the Christian church, not even from the Italians' own Christian leader, the Pope. Not a word. When the German Christians were permitting and participating in the murder of helpless Jews, Christians elsewhere did protest vigorously, but they let it go at protest, not action.

And now when the Christian's Bible is being kicked out of our public schools by those who don't like Christianity—and who dislikes it more than our Jewish guests and the communists we give domicile to here in perfect safety?—our own Christian church does nothing whatever about it. True, T.A.O. loses an advertiser by it, but that's all in a

day's work and doesn't matter. Let the shoe pinch whom it fits.

I believe in freedom, right, truth. No man, not for any purpose whatever, dare trample on these three. But it would be encouraging if the Christian church and its leaders gave at least a little evidence of being more interested in them than in themselves & their traditions. Prejudiced against any race or creed? No, certainly not. I want them to have freedom, right, and truth too. Our nation was founded on Christian freedom, Christian right, Christian truth; anyone who attempts to damage or destroy these principles here in our land is a traitor who deserves to be treated as such, not as a fellow citizen. Look what happened when Christianity was kicked out of Russia, when it lost its influence in Italy, when it was sidetracked for heil-hitlerism in Germany. Personally I think this is more important than how you play a Bach fugue or design your next Diapason chorus.—T.S.B.

**'When the Germans came
the men of the 28th Division band
put down their music and started fighting'**

• By permission of Yank, the Army Weekly, the following is quoted from the Feb. 11, 1945, issue, from an article written by Sgt. Saul Levitt, Yank Staff Correspondent.

"The four of them were on a hill together as a quartet with carbines. It was near Wiltz on the 19th of December when the break-through was on in full force. They did what they could with the carbines, but they are not around any more. T.Sgt. John Shuhart, the drum major, was another one of the bandsmen from Erie, Pa., who got into that desperate holding line around Wiltz when the 28th tried to stop the big flood of German power. With W.O. Richard I. Purvis, of Oakland, Calif., one of the bandmasters, he talked to the bandsmen on the dark morning of Dec. 19. He told them they were part of the last line to hold in front of Wiltz. The guitarists, the clarinetists, and the man who plays the big bass fiddle listened in the darkness and then went into the hills and dug their holes and took their carbines off safety and waited. Purvis, who had played the organ with Stokowski's Philadelphia Symphony and whose performances on Wanamaker's great organ were important recordings, was trying to be a good soldier that day. The last anyone saw of him he was going down a road to the cadence of enemy guns."

Let it be the fervent prayer of all who knew him or his music that he was going, at worst, only to an enemy prison camp and that soon again we shall have that heartening confirmation.—ED.

(It came; he is safe.—ED.)

HYMNS IN THE LIVES OF MEN
A book by Robert Guy McCutchan

• 5x8, 208 pages, cloth-bound (Abingdon-Cokesbury, \$1.50). It is really on hymn-texts. A hymn is a two-part thing—words and music, a poem and its setting. Here the music part is ignored; who ever heard of a congregation that read the hymn-texts instead of singing them to their music? The interest then is not so much for church musicians as for the clergy. "In this book an attempt is made to clarify the meanings attached to the word Worship; to show why hymns have always held such a prominent place and have always been such an important element in worship," the preface begins. Along the line of denominationalism this is a gem: "If the Christian people of America were able to speak with one voice, through one religious organization, what they might have to say would receive much more respect in high secular places than does their present divided speech; for one strong voice backed by sixty million people would be much more effective than a number of voices—lesser voices. The old fable of the fagots applies here."

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Today—thanks largely to you and other industrial executives—22,000,000 civilian workers are speeding victory and achieving postwar security through the Payroll Savings Plan. Over 60% of the 6th War Loan subscriptions came from this source—and, between drives, this forward-looking plan has been responsible for 3 out of 4 War Bond sales!

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Passing this particular "ammunition" requires that you reappaise your own company's Payroll Savings Plan. Have your own War Bond Chairman contact the local War Finance Committee—today! They will welcome the chance to discuss this new program with you.

The Treasury Department acknowledges with appreciation the publication of this message by
THE AMERICAN ORGANIST

Clarence Watters, a Critique

*Recital in St. Bartholomew's, New York, March 7
By PAUL SWARM*

• One of the most outstanding recitals of the current New York season was this by Mr. Watters, confined to French composers:

Clerambault, Dialogue
Daquin, Noel Grand Jeu et Duo
de Beque, Noel Pour l'Amour de Marie
Jullien, Basse de Trompette
Franck, Chorale E
Widor, 4: Scherzo
Bonnet, Clair de Lune; Songe d'Enfant.
Dupre, Passion Sym.: Crucifixion
Son. 2: Toccata

Vierne, Lied, Scherzo (2nd), Finale (5th).

The program was so varied and well-arranged that the recital was over before I realized it. Mr. Watters used the entire organ, yet he achieved the registrations he desired—effects different from those usually heard from this instrument with guest organists playing.

This was not just another recital of French organ music, which is being featured so much this season; it was a presentation by a man who has specialized in the interpretation of French organ literature. In the Daquin Noel the artist produced beautiful antiphonal effects by clever combinations of the mixture-work in the gallery, dome, and chancel organs. In playing the Franck Chorale Mr. Watters assured the forceful unity of the composition by maintaining a strict tempo that was a little faster than that usually employed by most organists. Tremendous splashes of tonal color in Dupre's Crucifixion were contrasted with pure flute ensembles. The entire charm of the Scherzo from Vierne's Second is so often lost by a fumble in the last few measures—Mr. Watters interpretation was neat and clean right to the end. Listeners were amazed by the technical facility displayed in the Finale from the Fifth which brought the concert to a close.

This recital was not only another triumph for Clarence Watters but for the organ of St. Bartholomew's Church as well. Most musicians are familiar with the unsurpassed service-playing and artistic interpretations that Dr. David McK Williams has presented from this instrument for so many years. Clarence Watters had something different to say, and yet it was clear that he could achieve the effects he desired from this same organ. It seems short-sighted for organists to influence builders so that the resulting instruments are either one extreme or the other. Surely we need more complete organs that will allow free expression of the organist and still be practicable for general service-playing.

To me Clarence Watters' performance was the outstanding organ recital of the 1944-45 New York season. It stands out just as the recitals of Walter Baker and Searle Wright have stood out in former years.

'A Very Unsuitable Instrument'

By E. J. QUINBY

• "The great vocal polyphonic music of Palestrina was equalled by that of Bach. . . Now, if we are to discern several melodies at once, instrumentation plays a great role. The organ is a very unsuitable instrument for the purpose, since the same set of pipes must often be used for several melodies or voices of a fugue, and it is difficult, even on modern organs, to give emphasis to any voice to the exclusion of others." So say H. B. Lemon and M. Ference, respectively professor and assistant professor of physics, University of Chicago, on p.469 on counterpoint in their textbook Analytical Experimental Physics. They make acknowledgment to Dr. Franklyn Miller for the material in that chapter. No comment.



Charles Camille Saint-Saens (1835-1921)

Born with the spark of genius, Saint-Saens began composing at the age of seven, and gave piano recitals at eleven. His fine intellect and great capacity for work brought forth a brilliant musical career. Only four years of his life were devoted to teaching the organ and among his pupils were Faure, Gigout and Messager. In 1857 he was appointed organist at the Madeleine in Paris.

In composing, Saint-Saens experimented successfully with every branch of musical art. His operas, symphonies, concertos and music for every instrument, gained world-wide recognition. He was an editor, a writer on scientific subjects, a poet and a literateur.

As an eminent organ virtuoso touring many countries, the singular fact persists that only a small portion of his voluminous writings were for the organ. One of these, especially effective for recitalists, is the Gavotte which, requiring quick response for its staccato characteristics, can be given perfect performance through the patented instantaneous action of the modern Wicks Organ.

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Bach, Jesu priceless Treasure
Stenson, The Perfect Prayer
Woodman, Souls of the righteous
A Song in the Night
Haydn, Heavens are telling
Roberts, Seek ye the Lord
Crandell, Close to the heart of God
Chapman, All creatures of our God
Tchaikovsky, Pilgrim's Song
Wise man, None other Lamb
Dvorak, Psalm 23
Clokey, Te Deum
Gaul, Eye hath not seen
Dickinson, For all who watch
Buxtehude, My Jesus is My Lasting Joy
Beach, Let this mind be in you
Franck, O Lord most holy
Beethoven, O God Thy goodness
Haydn, As waves of a storm-swept
Thiman, These things shall be
David, Let this mind be in you
Mendelssohn, I will sing
Brahms, O Lord of love
Ireland, Greater Love Hath No Man
Bach, Glory now to Thee
ar. Kemmer, Let us cheer the weary
Haydn, By Thee with bliss
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Beneath the shadow, Dickinson
Make us strong, Nagler
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Savior breathe forgiveness, Haydn
Venite adoremus, ar. Sowerby
b. O Jesu sweet, Bach
j. Sing ye happy children, Nevin
j. An Awakening, Robson
j. Savior like a Shepherd, Gillette

What Child is this, trad. English
j. Lord's Prayer, Keating
g. Prayer, Humperdinck
Sweet the moments, Sykes
Alleluia, Mozart

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Prelude to Lohengrin
"Morning Hymn" (Meist.)
"All praise to God" (Loh.)
Prelude to Parsifal
b. "It is the sinner's" (Pars.)
"Hymn of Faith" (Pars.)

- ROBERT W. MORSE
All Saints Cathedral, Albany
Anthems 1944-1945 Season

Attwood, Enter not
Anderson, Immortality 3-p.
Bairstow, The day draws on
Barnes, O give thanks
Bellairs, Grieve not the Holy Spirit
Brahms, A white dove
Candlyn, Thee we adore
Chambers, Lift up your hearts
Megary, Jesu Light of all 3-p.
Mendelssohn, Lift thine eyes 3-p.
Noble, Souls of the righteous
Shaw, O be joyful in the Lord
With a voice of singing
Worship

Snow, Brotherhood 3-p.
Stainer, What are these

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Tye, Father of all
Waters, Thou camest the bridegroom
Whitehead, God rest you
Whitlock, Be still my soul
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Doth not wisdom cry, Rogers
Bossi, Meditation in a Cathedral
*Rheinberger, Andante Df; Cantilene F.
Let Thy blessed Spirit, Tschesnokoff
off. Rheinberger, Adagio
c. How lovely, Liddle
O worship the Lord, Hollins
Rheinberger, Prelude Ef
*DeGrigny, Pange Lingua
Couperin, Offertoire
Grant me true courage, Bach
off. Couperin, Elevation
b. Out of the deep, Marks
He shall come down like rain, Buck
Couperin, Chaconne
*McKinley, Two Hymn Fantasies
A Welcome to Jesus, Wilcox
off. McKinley, Hymn Fantasie
Surely God is in this place, Priest
McKinley, Hymn Fantasie

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Lord we cry to Thee, Zwingli
Open our eyes, Macfarlane
Jesus blest Redeemer, Grieg
Karg-Elekt, O God Thou Faithful
Beneath the shadow, Dickinson
Be ye all of one mind, Godfrey
Greater love hath no man, Ireland
Go forth into the world, Shaw

Catharine Crozier

• concert organist under LaBerge Management since the fall of 1942, was born on a Jan. 18 in Hobart, Okla., had her high-schooling in Pueblo, Colo., and graduated from the Eastman School of Music, Rochester, N.Y., with the Mus.Bac. degree, won the Artist's Diploma two years later, and the Mus.M. in 1941. Her organ teachers, Joseph Bonnet, Harold Gleason, Mabel Stackus.

Miss Crozier's first church position was Mesa Presbyterian, Pueblo; after moving to Rochester she was successively organist of St. Luke's, Spencer-Ripley Methodist, Grace Methodist, and finally in 1941 First Baptist where she plays a 3-40 Roosevelt c.1894, declining to direct the two choirs—adult chorus of 20 voices and children's choir of 15. She is also on the Eastman School faculty, teaching organ, harpsichord, service-playing, and improvisation. In private life she is Mrs. Harold Gleason; they were married in 1942.

The School schedule is strenuous: "I have only a little more than 20 hours a week, supposedly, for teaching, but it means 25 organ pupils, two harpsichord, two classes in improvisation, one in service-playing, and the harpsichord ensemble in connection with the graduate course. Then two broadcasts with the School series, which included a Handel Concerto, and a broadcast of harpsichord and violin, along with many extra activities in connection with the School year. So it means an average of eight to ten hours every day, including Saturday, and a half-

hour for lunch most days. But I love it; the more work, the better."

John Harms

• formerly organist of St. Paul's School, Concord, N.H., has been appointed to West End Presbyterian, New York; he has been best known in the Metropolitan district as conductor of the John Harms Chorus.

Paul Klepper

• has completed 20 years with the Edward B. Marks Music Corporation as head of the standard and foreign departments which have been making unusual progress in recent years, supplying many organ classics formerly available only from abroad.

George Peabody

• was celebrated by Peabody Conservatory in a week of festivities beginning Feb. 12. He was born Feb. 18, 1795, in South Danvers (now called Peabody), Mass., and died Nov. 4, 1869, in London. He founded Peabody Institute in 1857, starting with a gift of a million dollars, adding another half-million later.

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Scottish Rite Temple, Washington
Glazounow, Prelude
Dubois, In Paradisum
Brahms, Lullaby
Thomas, Mignon Gavotte
Parker, Concert Piece 2
Mueller, Echo Caprice
ar. Coleman, Londonderry Air
Lemmens, Fanfare
Macfarlane, Evening Bells
Bossi, Siciliana
Elgar, Pomp & Circumstance
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- GEORGE H. FAIRCLOUGH
Grace Cathedral, San Francisco
Bach, Concerto G; Come Savior;
Passacaglia.

Brahms, Two Choralpreludes
Karg-Elert, Harmonies du Soir
Now Thank We All
Couperin, Sœur Monique
Bossi, Scherzo Gm
Widor, Cantabile
Franck, Finale

- HAROLD FRIEDELL
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Bingham, St. Flavian Prelude
Franck, Three Chorales
*Muffat, Toccata

Scheidt, Two Choralpreludes
Bach, Prelude & Fugue D
Bonnal, Vallee du Behotleguy
Sowerby, Suite: Air; Chorale & Fugue.
*Honegger, Fugue; Choral.

Bach's Sonata 3

Sowerby, Requiescat in Pace

Howells, Psalm Prelude 3

Dupre, Prelude & Fugue B

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Purcell, Trumpet Tune & Air

Handel's Concerto 5

Bach, Fugue G

Dupre, Cortege et Litanie

Jongen, Chant de Mai

Franck, Chorale Am

Parry, Eventide Prelude

Bonnet, Romance sans Paroles

Vierne, Berceuse

Mulet, Carillon-Sortie

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Mendelssohn, Son. 1: Adagio

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Schumann, Sketch Fm

Franck, Chorale E

Edmundson, Humoresque

Torres, Communion

Bonnet, Concert Variations

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Maitland, Concert Overture

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HAROLD GLEASON
whose *Method of Organ Playing* was issued in 1937
and is already in its fourth printing

Harold Gleason

whose *Method of Organ Playing* was first published in 1937 and reached its fourth printing in 1944, was born on an April 26 in Jefferson, Ohio, had his highschooling in Pasadena, Calif., graduated from University of Rochester with the M.M. degree in 1932. His organ teachers were Ernest Douglas, Lynnwood Farnam, Joseph Bonnet. His first church position was First Congregational, Pasadena, 1911, followed by the First Methodist there in 1914, then a year as organist of Mission Inn, Riverdale; when the first world-war prevented Lynnwood Farnam

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from filling his new position with the Fifth Avenue Presbyterian, New York, he sent his star pupil Mr. Gleason in his stead. Then in 1920 Mr. Gleason moved to Rochester, N.Y., and after four other positions there he became organist of St. Paul's Episcopal in 1932, where he remains, with a 4m Skinner installed in 1927 and adult and junior choirs.

But he is best known as a member of the faculty of Rochester University's Eastman School of Music where he teaches organ, musicology, music literature. His work as private organist for George Eastman from 1919 till his death in 1932 was, says Mr. Gleason, "one of the great experiences of my life. I played at least a thousand formal organ recitals there, usually in conjunction with string players."

Mr. Gleason wrote the stoplists for "all seventeen organs in the Eastman School, Theater, and University of Rochester." Incidentally we believe the Austin in the Eastman Theater was and remains the largest theater organ in America, probably in the world.

There are two concert organists in the Gleason family, for in 1944 he married none

other than Catharine Crozier, then as now one of the artists under LaBerge concert management.

In 1917 he was director of the Boston Music School Settlement for a season, and for ten years he was director of the David Hochstein Memorial Music School. In addition to his *Method of Organ Playing* he has in print another work, *Examples of Music Before 1400*. His *Organ Method* will be reviewed in these or later columns.

Philadelphia Series

- Frederick Roye for his Lenten Wednesday musicales in St. Mary's Church presented E. Power Biggs and Carl Weinrich in paid-admission recitals, a recital by himself, a concert by his choir (Bach's Cantata 4 and the choruses from Brahms' "Requiem") with Mozart Sonatas for strings & organ, concluding the series with Dubois' "Seven Last Words."

Correction

- February p.46 said the N.M.F.C. was announcing its 9th annual contest for student musicians. Our face is red. It should have been N.F.M.C.—the National Federation of Music Clubs.

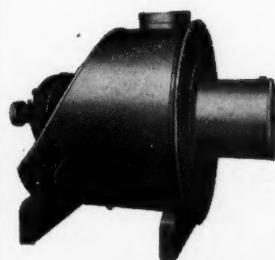
*Soon we'll take
a photo like this
again-*



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The war has severely curtailed production, but similar units, known as Spencer Turbo-Compressors, have been built by the hundreds for aviation, heat treating and other vital war industries.

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He's In the Army Now

• or perhaps we had better say he's all too often in a mudhole now. As an example, this:

"We are sitting in a mud hole at present but are hoping for a much better set-up very soon. I visited Rouen last week. The Cathedral and city are quite badly damaged, but restoration work is already going forward. Have played several French organs, none of them of particular interest; the villagers about here are poor and have been hard hit, but they are friendly despite our bombing in the past," says Cpl. CLAUDE MEANS, now on the staff of a general hospital in France, formerly of Christ Church,

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And here's one with a sock to it: "Arrived home after many months of rambling that only the navy could ever be responsible for, and settled down with the reading of about eight issues.... Your magazine has done wonders to my special type of morale—organ morale I call it—because with the exception of a few of the better places in New York and Boston I was appalled at what our church organists are getting away with. During the past few months I have chewed up a dozen church programs while some would-be organist ploughed through Bach's Little Fugue with Tremulant and Tibia Clausa. My interest is primarily in the smaller church, or I should say it was; now I feel that the fight for good music is hopeless and I'm going back to St. Bartholomew's."—Ensign ROBERT E. KATES, of Berkeley, Calif.

"I came back recently from the U.S.A.A.F. after concluding my contract to be chief interpreter to future pilots of the Free French troops sent here to America. It was hard work and all new to me, a musician, since it meant translating day in & day out of the workings of an airplane, its motors and such. More than two thousand young soldiers and officers passed through my classes and by this time are, most of them, piloting airplanes to destroy Hitler and his gangsters."—Dr. PAUL DE LAUNAY.

Cpl. Arthur J. Reines, formerly of Asbury Park, N.J., moving hither & yon for the past thirty months at the more or less urgent request of the army, gave them a recital Feb. 20 in Chapel 2798 (which happens to be in Kearns, Utah) and after playing three Bach, gave them Buxtehude's Aria, Stebbins' In Summer, Martin's Evensong, and Mendelssohn's Sonata 2.

Cpl. Felix McGuire, formerly of Christ Church, Rye, N.Y., is now back with his church again, having been released from the army. One of his last duties as corporal was playing the service in Fort Monmouth when on March 3 he gave a recital at 5:00. At the morning service he played his own compositions for prelude and postlude.

Still Supporting the Army

• The Washington bureau of "labor" statistics reported 240 strikes during January, losing 228,000 "man days" of production. So far as is known, not one of these traitors was shot for his support of Hitler's army instead of ours. George Romney, representative of the auto industry that has done so grandly in the production of war supplies, "alleged that labor was reducing its production efficiency in auto plants by 25% to 50% despite war needs." In one plant Mr. Romney reported "six girls threatened to beat up another girl if she did not quit working so hard" and in another "tank test-divers refused to test their tanks because the track was too dusty, and after wetting, because it was too wet." Lovely Americans.

Up She Goes!

• So nice to have the right papa. Elliott Roosevelt has been promoted to Brigadier General. Did he ever spend a single day of study in West Point? No, but the army at that moment had 2351 other Colonels who were West Point graduates, none of whom got the promotion the amateur got. Nice?

Readers' Wants

• Charles H. Clarke, 1111 S. Second Ave., Sioux Falls, S.D., wants to buy a copy of Saint-Saëns' Sonata for organ.

Leopold Stokowski

• has been appointed musical director of Hollywood Bowl's "Symphonies Under the Stars."

Paul Bennyhoff

• has been appointed conductor of the newly-formed Allentown String Orchestra, Allentown, Pa.

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V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Bowsers, extensions, etc.
B—BORROW: A second use of any Rank of pipes (percussion excluded).
P—PIPS: Percussion not included.
DIVISIONS
 A—Accompaniment
 B—Bombarde
 C—Choir
 D—Antiphonal
 E—Echo
 F—Fanfare
 G—Great
 H—Harmonic
 I—Celestial
 L—SoLo
 N—String
 O—Orchestral
 P—Pedal
 R—Gregorian
 S—Swell
 T—Trombone
 U—RUsckpositiv
 V—Positif
 Y—Sanctuary
 VARIOUS
 b—bars
 b—bearded
 b—brass
 bc—bottom C*
 c—copper
 c—cylinders
 cc—cres. chamber
 d—double
 f—flat
 fr—free reed
 h—halving on
 pipe in the rank
SCALES, ETC.
 4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
 14"—Diameter of cylindrical pipe.
 41—Scale number.
 42b—Based on No. 42 scale.
 46-42—46-scale at mouth, 42 at top.
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 2/9m—Mouth-width covers 2/9th of circumference of pipe.
 1/4u—Mouth cut-up is 1/4th.
 17h—Scaled to halve on the 17th note.
 Dynamics indicated from ppp to rff.
 Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
 *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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 18th, dead-line, last advertising.
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